Libertarian Review
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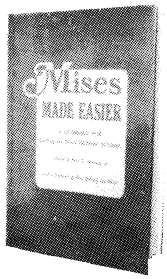
VOL. IX, NO. 2—FEBRUARY 1975

MISES MADE EASIER

By Percy L. Greaves



Mises Made Easier is an appropriately titled glossary of Ludwig von Mises' *Human Action*. One should note the word "easier." *Human Action* certainly could never be made "easy"!

Mises' *magnum opus* is difficult to digest, to say the least. In many places it reads like an obscure journal article, such as in "The Praxeological Aspect of Polylogism" discussed in Chapter III. The serious reader will, no doubt, find a series of quotable quotes in the text, but seldom will he find a step-by-step logical development of Austrian economics. In the modest words of admirer Murray Rothbard, "*Human Action* is a general treatise, but not an old-style Principles. Instead, it assumes considerable previous economic knowledge and includes within its spacious confines numerous philosophic and historical insights." Mises is like the pedantic math teacher who is so brilliant that he unknowingly skips several logical steps in finding the right solution, and then wonders why his students fail to grasp the concepts as easily as he does. It is not surprising that *Human Action* has never found its way into the undergraduate- or even graduate-course level.

Austrian economics, as developed by Eugene Böhm-Bawerk, Carl Menger, Ludwig von Mises and others, remains virtually unknown and untaught in university economics classes. It is only touched upon in courses on business cycles, where the Mises-Hayek "overinvestment" theory is inaccurately portrayed, or perhaps in a course on socialist planning, where Mises' view of its impossibility is mentioned in connection with Oscar Lange's supposed refutation. But in general, professors as well as students are unfamiliar with such Austrian concepts as the evenly rotating economy, malinvestments, the crack-up boom, and goods of the highest and lowest orders. *Human Action* seldom develops the meaning of these terms—it practically assumes them. It took Murray Rothbard's *Man, Economy and State* and Percy Greaves' *Understanding the Dollar Crisis* to make Austrian economics and the Misesian structure palatable for American readers.

Mises assumes, moreover, that the reader of *Human Action* has a background similar to his. Mises was trained in the traditional Continental style, distinguished by a broad liberal education and a thorough knowledge of Latin, French, and German, all of which were *sine qua non* to the doctorate degree. Such stringent requirements unfortunately do not apply today. In *Human Action*, Professor Mises not only discusses Austrian economics under the assumption that the reader can handle praxeology, catallactics, and other terms found only in an unabridged dictionary, but he also incorporates considerable breadth of history, politics, religion, psychology, metaphysics, and natural science as well. In addition, *Human Action* abounds with foreign phrases and long expressions written in French, all left untranslated of course.

Percy Greaves' glossary is a welcome companion to *Human Action*. Greaves concisely defines terms peculiar to Austrian economics as well as some general noneconomic terms. He has done a superb job in presenting each concept in a short, succinct form, with references to specific pages of Mises' works and related books by Rothbard, Greaves, and others, for further insights. In addition, the book contains translations of German political terms, Latin phrases, and all the long French sentences. Greaves also describes essential details of important episodes in American and European economic history, such as the Banking School v. Currency School debate, the Corn Laws, and the Federal Reserve Act of 1913. Finally, the author includes a heretofore untranslated article by Mises entitled, "A Critique of Böhm-Bawerk's Reasoning in Support of His Time Preference Theory," which explains the phenomenon of interest in terms of time preference and the value of present v. future goods.

Greaves' glossary has an additional virtue. Most of the terms were closely reviewed by Mises prior to his death in 1973. The definitions appear to accurately reflect Misesian thought.

The only criticism I have is that, along with definitions of "periphrastic," "cosmogony," and other such esoteric words, many well-known words such as "atypical," "dogma," and "geology" are included. I am afraid Greaves underestimates the capabilities of the typical Mises reader; those whose vocabulary is that limited will surely have a tough time getting through the first page of *Human Action*.

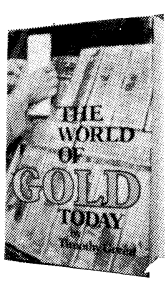
Mises Made Easier is surprisingly thorough. National income, a concept that Mises disparages in his book, is the only term I found that was not included in the glossary. Greaves chose not to add biographical material, which, though of interest, may have become unwieldy.

I found *Mises Made Easier* so useful and complete that I would recommend it as a reference on its own, even for those who choose not to read *Human Action*. As the book's preface states, "it is an economics text in its own right."

Now if only someone could write a book called "Mises Made Interesting".... REVIEWED BY MARK SKOUSEN / **Economics** (157 pages) / **LR Price $6**

THE WORLD OF GOLD

By Timothy Green



If you are looking for another book to justify the role of gold in the world monetary system and to categorize the evils of government money mismanagement, forget *The World of Gold*. If you are strong enough in your basic understanding of free-market economics and the historic role of sound money systems, then Green offers you a very enjoyable dessert. For, while Green is somewhat anti-gold, he offers us one of the most enjoyable looks at past gold rushes you will find and one of the best explanations of the various gold markets available in a pocket book. Even though the book is a little outdated (it marvels at $44 gold!), you will find it one of the best primers on a gold market that is opening up to U.S. citizens.

Once you understand many of the inner workings of this market and some of the machinations of the central bankers you may be able to tackle this fascinating investment area. But, let me add, please make sure you deal with people who know and believe in gold. Your friendly broker who sold you Penn Central, Westinghouse, or Pan Am should be avoided like the plague. For once something like gold hits the "public favor," look out. We will undoubtedly see wild fluctuations in the gold market, and you will have to unemotionally work this market for the best results.

The book is divided into five main sections: (1) a look at the beginning of the end for world paper currencies, 1968, and the dissolution of the gold pool; (2) the major gold rushes of the nineteenth century; (3) a very detailed look at the major gold producing nations; (4) the world gold markets from London to Hong Kong; and (5) where the gold goes from central banks to private holders, by legal and smuggled routes.

For 6,000 years civilizations have progressed and decayed in a direct relationship to their gold-oriented monetary systems. Green, however, feels that the modern world was on a gold system for only a few short

(Continued on page 2)

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Green— *(Continued from page 1)*

years when it met and failed its first test: World War I. It is true that we "temporarily" went off a gold system to finance this "war for democracy," but I suggest that gold did not fail the test; rather, man failed the test by not holding to the rigors which gold demands. The war dragged on for four years and was followed by ravaging inflation, a worldwide depression, World War II, and today's volatile and floundering monetary system—and this, because we failed to learn the economic lessons from Adam Smith to Rothbard and the history lessons from Bastiat to Rose Wilder Lane. It is doubly sad that Green cannot see this as he so vividly describes the great gold buying panic of March 1968: the picture of London businessmen lined up with $1,000 to $1 million to buy gold, the police lines in Paris to protect the Bourse, Swiss bullion dealers yelling, "I can't guarantee your order." In the first week of this rush more gold passed through the London market each day than was mined during the entire Klondike Gold Rush. Each day set new records, to the point that the London market was closed for two weeks. This was in 1968. How much worse is the inflation now; how many more countries are on the skids; how many more people are primed to dump paper and buy gold (and silver) at the first hint of collapse. As Vern Meyers recently pointed out, banks (and countries) can no longer just say they are solvent; they have to prove they are not insolvent.

Yes, I think we are now in the very serious game of survival, but it is going to be exciting and will offer many opportunities. And even though Green says, "Gold may eventually be dethroned from its unique position, but it is not going to be dethroned easily—or without a spectacular finale," I fear the finale will not be gold's. REVIEWED BY JAMES J. CAWDRY / **Finance and Investment** (254 pages) / **LR Price $2.45**

THE UPDATED LAST WHOLE EARTH CATALOG WHOLE EARTH EPILOG

Both edited by Stewart Brand

Indispensable! No lesser word is adequate to describe this unusual pair out of the *Green Revolution* by the *Realist* (or so says midwife and editor-in-chief, Stewart Brand—who has to be one of the sanest people in the world).

The *Last Whole Earth Catalog* sold well over 1,000,000 copies. Comes now *Whole Earth Epilog*—probably the first "son of *Whole Earth*"—and *The Updated Last Whole Earth Catalog*. Utility, relevance to independent education, quality or low cost, and availability by mail are the criteria for listing in the *Catalog* and *Epilog*. The two compliment and are necessary to each other.

Insulating yourself from government's inflation addiction will be much easier with *Epilog* and Mom in hand. Brand and Co. provide as well friendly joys to mask the bitter pain—easily the best bathroom reading in town. A slaphappy sanity comes painlessly through these practical and hilarious pages.

Composting Privy. (Why use water and costly electricity to get rid of a valuable commodity?) How To Grow Marijuana Indoors Under Lights. (You, too, can have Hefner's problems.) The Apartment Gardener. The latest poop on domes and other shelters. Wind powered, water powered, and guano powered generators of all types. Every unimaginable handicraft.

Food: Growing it. Buying it. Cooking it. Putting it up and taking it down. Making beer and wine with it. No fewer than *five* sources of dehydrated, freeze-dried, vacuum-packed foods against the deluge. Sensible articles on the whole Chinese Fire Drill.

Sex. Childbirth. No Childering. Babies. Health. Dying. Law and Preventative Lawyering.

Travelling, from foot to flashing it in the air. Suppliers, why and why not. Haven't you always wanted to hang-glide or surf-sail? Balloon? Dive? An introduction to a with-it, loveable manufacturer who dramatizes his tents, sleeping bags and backpacks with loverly nekid ladies. (Listed not for the ladies, but for the superiority of his products. However, the *pro vita* enthusiasms of *Epilog* come through in a higher than average set of illustrations.)

A section on "communications" (catalogs, devices, philosophy, calligraphy, book design, publishing, reference, library, literature, poetry, art, photo, film, video, music, hi-fi, electronic music, radio, computer, math, economics and business) is a most tautly economic survey of this many-splendored field. *Catalog-Epilog* elegantly display the bare-bones beauty of technical discipline.

As for a philosophy of politics, can there be a more spare statement than:

> Capitalism has already established the physical mechanism of circulation —of distribution and transportation—that is needed to maintain society without any state apparatus. This physical mechanism of circulation can be vastly improved upon, to be sure, but it would still be as workable the day after the revolution as it was the day before the revolution. It needs no police, jails, armies or courts to maintain it. The state is superimposed on this mechanical system of distribution and actually serves to distort it by maintaining an artificial system of scarcity. (*Post Scarcity Anarchism*, 1971.)

Useful, incredibly fun; you buy into a network of good friends with these two exercises in good sense, good humor, and good vibes. REVIEWED BY GEORGE VON HILSHEIMER / **Survival** / *Epilog* (318 pages) / **LR Price $4** / *Catalog* (447 pages) / **LR Price $5**

LES MISERABLES

By Victor Hugo

On July 8, 1862, a week after the publication of *Les Misérables*, Paul Meurice wrote to his close friend Victor Hugo, describing the reaction of Paris to the grand romantic's new novel: "Everyone is raving!" he wrote. "Everyone is carried away! There is a complete absence of petty objections and pedantic reservations. The crushing weight of so much grandeur, justice and sovereign compassion is all that counts." Today, well over a century later, *Les Misérables* has firmly established itself as one of the world's classics, and although the first shock is no longer with us, the admiration and enthusiasm for the epic have continued unabated.

This is not to say that *Les Misérables* is a perfect novel—it is not. But it is, quite simply, a great novel.

The central story concerns Jean Valjean and his attempts, over many years, to escape the persecution of an unjust social system. The system is personified by Javert, the relentless, implacable, wonderfully inexorable representative of the law. Along with these two is literally a multitude of major and minor characters, colorfully and brilliantly rendered.

What makes Hugo's characters unique is that they act with a natural nobility, as if they were a spiritual aristocracy. Whether it is Marius, who would rather starve than accept help from the family he has broken with, or Eponine Thénardier, dying to save the man she loves, a man who is little more than barely aware of her existence, or Enjolras, willing to die for liberty, or any number of other characters that could be named: all have that essential heroic quality, that pride in being, about them that makes their most incredibly heroic and noble acts seem utterly natural and convincing.

Values are at the crux of *Les Misérables*, as is the issue of integrity. Valjean and Javert are men of profoundly held moral convictions, men of integrity and strength. And Hugo is at his imaginative best when, in scene after scene, he puts those values and convictions to the most severe tests. What is important, I think, is not necessarily the validity of any of their convictions, but rather, that the men come through each trying situation with the integrity unscathed.

It was with *Les Misérables* that Hugo achieved real mastery of the novel form. Theme and plot are tightly interwoven; the moral choices facing the characters are agonizingly suspenseful; and the narrative, the hairbreadth escapes and flights are as exciting as any in literature. For sheer dramatic power *Les Misérables* has rarely been equaled, even to this day.

Much has been written about Hugo's vivid re-creation of post-Napoleonic, nineteenth century France. While this achievement is no doubt significant, I think it might tend to obscure his greater accomplishment. For Hugo was not painting a portrait just of France or of Frenchmen or of the nineteenth century or of any particular segment of society. This "magnificent egoist of the infinite" was concerned with Man, with values and their importance in human life, with the heroic. With *Les Misérables* he created a testament to the greatness of the spirit of Man. REVIEWED BY JESSE F. KNIGHT / **Fiction** (1,413 pages, 2 volumes, paper) / **LR Price $7**

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INTRODUCTION TO MUSICAL LISTENING: A GUIDE TO RECORDED CLASSICAL MUSIC

By John Hospers

PART VIII: SONG AND OPERA FROM THE BEGINNINGS THROUGH PURCELL

The earliest music of the Western world that has come down to us is entirely vocal. This medieval music sounds strange and somewhat eerie to most twentieth-century ears. Secular music of the period is comparatively well represented on records: for example, Everest 3270, "Medieval Music and Songs of the Troubadors"; Decca 79438, "Medieval Roots"; Bach 70680, "Medieval Europe"; Argo 5443, "Medieval English Lyrics"; and Nonesuch 71120, "In a Medieval Garden."

One of the loveliest of the early (twelfth century) songs that have survived is "Summer is Icumen In," which is the first song in the four-record album, "Folk Song and Minstrelsy" (Vanguard 7624). The old English folksong, "Greensleaves," (the song which is the basis for the famous Vaughn-Williams "Fantasia on a Theme from Greensleaves") follows it, but most of the album is devoted to folk songs of the nineteenth century.

Particularly interesting as an example of vocal-with-instrumental music is Telefunken 9524, "Ceremonial Music of the Renaissance," containing selections from the thirteenth- and fourteenth-century vocal music with instrumental accompaniment—such instruments as tenor and alto trombones, recorder, zinc, and crumhorn. Nonesuch 71058, "Music from the Court of Burgundy," contains fascinating fourteenth- and early fifteenth-century songs, and Odyssey 32160178 contains vocal selections from the fourteenth and fifteenth centuries.

Secular music of various nationalities is well performed on Turnabout 34058 and Mace S-9062, both entitled "Music of the Renaissance." A three-record set, "Seraphim Guide to Renaissance Music," contains representative songs from various European nations, many of them memorable and others that are of more historic than aesthetic interest.

Interesting vocal selections from the fifteenth century include: Nonesuch 71010, "Masterpieces of the Early French and Italian Renaissance"; Turnabout 34316, "Airs from the Courts and Times of Henry IV and Louis XIII"; Nonesuch 71272, "Amorous Dialogues of the Renaissance," with love-lyrics of the sixteenth century by Lasso, Gabrieli, Willaert, Morley, et cetera; and (less interesting musically) Turnabout 34485, a collection of "Kissing and Drinking Songs." If you can get Pleiades-label records, you will find very profitable their series on early music: Pleiades 250, late medieval; 252, late fifteenth and early sixteenth century; and 255 and 256, late sixteenth century. Very enjoyable is Nonesuch 71012, "Court and Ceremonial Music of the 16th Century." Also interesting is Candide 31005, "English Secular Music of the Late Renaissance," and Decca 79425 is a fine set of vocal music from the Italian baroque.

Earlier in this series I mentioned the partly instrumental, partly vocal two-record set, "Music of Shakespeare's Time." Get it; it is a real gem. Two interesting single records are "Shakespearean Songs and Consort Music" (RCA VICS-1226), and "Songs of Shakespeare's Time" (Everest 3348). And the most representative single record of the period is "Elizabethan and Jacobean Ayres and Madrigals" (Decca 79406).

The above are all collections (music by various composers on the same record), and listening to some of them is the best way to become introduced to music of the early centuries. But if you are interested in records devoted to individual composers, these are some of the best:

1. Pierre de la Rue (14??-1518): His harmonies, often too subtle for modern ears, are highly moving when one becomes acclimated to them. Try some of his songs on Telefunken S-9471.

2. Clement Jannequin (1475-1560): The songs (chansons) of this early French composer are sometimes light and lilting and sometimes yearning and melancholy. For an expression of moods familiar to all of us in a musical idiom that is not familiar (but highly rewarding after one gets the feel of it), try the collection of his songs on Vanguard S-298.

3. Orlandus de Lassus (1532-1594): One of the major Renaissance composers, he wrote primarily choral music. A sample of his songs is on Nonesuch 71084, with dances by Michael Praetorius (1571-1621) on the other side.

4. William Byrd (1543-1623): The first major composer of the English school, he wrote (during Shakespeare's time) many memorable songs, some of which are on Lyrichord 7156.

5. John Dowland (1562-1626): Here is another great composer of vocal lyrics of Shakespeare's day. A good sample of his songs is on RCA VICS-1338. His "dances for lute," with dances by Byrd on the other side, are on RCA LSC-2819.

6. Thomas Morley (1557-1602): This sixteenth-century composer wrote an array of marvelously singable and rhythmic songs, most famous of which is "My Bonnie Lass She Smileth." A collection of his madrigals is well performed by the Deller Consort on Vanguard HM-4, and his "ayres" on Telefunken S-9568.

7. Thomas Weelkes (1575-1623): Another fine English lyricist, his work is represented by a selection of madrigals on London STS-15165.

8. John Wilbye (1574-1638): Listen to the works of this Elizabethan song composer on London STS-15162.

The great age of English music was the sixteenth and seventeenth centuries. Italian music of the same period was dominated by two great vocal composers, Don Carlo Gesualdo (1560-1613) and Claudio Monteverdi (1571-1621). These two are the emotional precursors of Mahler. Their songs are for the most part introspective, plaintive, longing, and highly romantic in style, yet in a different musical idiom from the nineteenth century. The songs of Gesualdo are almost painfully beautiful, for their time (and even ours), extremely innovative and daring harmonically. There are excellent collections of Gesualdo's madrigals on Nonesuch 71277, Argo ZRG-645 (which also contains some of Monteverdi), Philips 839789, and Columbia 6318. "Gesualdo: Madrigals" has Gesualdo's madrigals juxtaposed with Stravinsky's adaptation of three of them. The complete set of Gesualdo madrigals is on seven Telefunken records (25086.)

As for Monteverdi, his complete madrigals are on eight records in two Philips sets, 6799006 and 6703035; but for a briefer sample, try two beautifully performed records by the Deller Consort, RCA VICS-1438 and Vanguard HM-10. For a single-record album of Monteverdi's madrigals (which includes the incredibly beautiful "Lasciatemi Moriri"), get "Monteverdi: Madrigals."

Collections of lyrics by Monteverdi, Gesualdo, Morley, and others, are excellently done on Vanguard 5031 and 5051, and RCA VICS-1428. French vocal pieces of the period—by Lully, Lalande, Blanchard, and Charpentier—are extremely well done on Nonesuch 71039, "Ceremonial Music of the French Baroque." (If you want more of the French masters, get the catalog of the French record label, Erato, which, in my opinion, has the choicest collection of records in the world. The Schwann catalog lists recordings on the French label, Oiseau-Lyre—also excellent—but not those on Erato. Some dealers carry Erato, and those that do not will usually order the records for you.)

This brings us to Henry Purcell (1659-1695), whose work constitutes the culmination of the great period of English music. His "Come Ye Sons of Art" is on Vanguard HM-14, and a collection of his "ayres" on RCA VICS-1506. Perhaps the best of all his songs are on Vanguard S-280.

But Purcell's greatest contribution to vocal music lies in his operas, not in his songs. These early operas are sometimes performed today in "concert performances," but not as full-stage operas because there is very little in the way of on-stage action. The music, however, is superb. The limpid purity and controlled passion of Purcell's dramatic music is something that one never tires of once one has acquired a taste for it. Purcell's opera, "Dido and Aeneas," is musically as lovely an opera as

(Continued on page 4)

Music IN REVIEW

MUSIC OF SHAKESPEARE'S TIME (2 records) / **LR Price $5** (List $7.98)

MONTEVERDI: MADRIGALS / LR Price $2.50 (List $3.98)

DON CARLO GESUALDO, PRINCE OF MADRIGALISTS / LR Price $5.95 (List $6.98)

PURCELL: KING ARTHUR (2 records) / **LR Price $5.95** (List $6.98)

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Hospers— *(Continued from page 3)*

one will discover anywhere, and fortunately there are five good recordings of it currently available. The Deller Consort performance is excellent on Vanguard S-279, as is Barbirolli on Angel S-36359, and Colin Davis on Philips 5400131. Less well known but charming music is "The Fairie Queene" (London 1290, 2 records); and the "Ode for St. Cecilia's Day" (Argo ZRG-563) is dramatic, sumptuous, and resplendent music. But in my opinion Purcell's greatest work is the magnificent "King Arthur." For an exquisite combination of majestic and lyric music, with deeply felt emotion as well as pomp and ceremony (nobody, except possibly Charpentier, does trumpet fanfares like Purcell) and tunes you want to whistle and stamp to, this work is unsurpassed. Try it on the two-record set, "Purcell: King Arthur." The orchestral suite taken from "King Arthur" is on RCA VICS-1432, but excellent as it is, you should be satisfied with nothing less than the entire work. (*Next month: Oratorio and Opera from Handel to Wagner.*)

PRINCIPLES OF EFFICIENT THINKING

By Barbara Branden

Gertrude Stein, one of the most remarkable intellectuals of this or any other era, is dying. At her beside is Alice B. Toklas, friend, companion, lover. Stein opens her eyes briefly, looks intently at Toklas and asks, "What is the answer?" A moment passes—a moment of silence. Again, for the last time, Stein speaks. "In that case, what is the question?"

The story is often told, seldom analyzed. In fact, though it was mentioned in nearly all the major reviews of James R. Mellow's recent Stein biography, it was subjected to interpretive scrutiny in none of them. This does not mean that no one understands the story, or even that none of the reviewers of Mellow's book understood it. On the contrary, it is likely that the story is widely understood. But few people have much facility at translating an idea from presentational to discursive symbols (to borrow terms from Susanne Langer), which is why few people—book reviewers not excepted—are satisfactory literary critics, and also why few people who understand the story of Gertrude Stein's last words can say just what it is they understand.

Barbara Branden, whether or not she knows the story, can say and has said what is significant about it:

> Thinking requires question-asking, a constant process of question-asking. One must ask oneself, "What questions must I answer in order to answer my primary question? What are the sub-questions that will lead me to the answer I seek?" It is the process of question-asking, the raising and answering of relevant questions, the assignment of sub-problems, that keep one's main purpose always functioning as a directing agent. Either the asking of the right questions will give you the answer, if you already possess the necessary knowledge, or the questions will tell you what it is that you have to find out.

Put even more simply, all conceptual knowledge is the result of asking and answering questions. It is the result of posing problems, cognitive problems, and solving them through a process called *thinking*.

If all this sounds dreadfully prosaic when compared to the genuinely poetic, if somewhat ambiguous, profundity of the original anecdote, it is not because Branden's reformulation is inadequate to the original; it is because too few people fully realize the implications of either the original or the reformulation. It is precisely the exploration of these implications, the detailed description of cases in point, which is the proper work of a course or textbook in thinking. But such courses and textbooks are few and far between. Though almost every contemporary college catalog declares its institution's intention to teach its students to think, one can look through those catalogs in vain for any listing of a course in thinking. And though books on thinking date back at least as far as Descarte's *Discourse on Method*, few of those currently available rise far above the level of the intellectually pretentious pep-talk offered by such writers as Norman Vincent Peale and Napoleon Hill. But thinking, the purposive use of the mind to gain conceptual information about reality, is a skill of a specific kind, and while it may be learned through exposure to the thoughts of other men, just as football may be learned by watching the games played by other men, the learner, in such instances, is educating himself. He is generalizing, from a number of individual acts of thought, or from a number of individual football games, and arriving at principles of thought or principles of football. It is an eloquent symptom of the state of human civilization that professional educators take the trouble to teach football but leave the learning of thinking up to the individual student. Of course, many people do learn to think quite well by teaching themselves. But the value of systematizing a branch of knowledge is that each generation of students is thereby able to build on the last, effecting an ever higher level of attainment in that field, and establishing an even higher standard of adequacy for attainment in that field. In this way, physical educators have made it possible for contemporary athletes to attain greater proficiency at their sports than was possible to the athletes of a century ago. But, because most educators believe that the way to learn thinking is to live, similar progress has been much slower among thinkers.

As is perhaps evident by now, I believe systematic instruction in thinking to be the antidote to this intellectual malaise—the malaise which enables people to correctly intuit the meaning of the Stein anecdote while not recognizing that meaning when it is reformulated in the more exact discursive symbols of theoretical psychology; the malaise which enables people to believe that they can and should be taught to think about specific subjects, but that they cannot or should not be taught to think; the malaise which enables us to study football but does not enable us to study *how* we study football.

Barbara Branden's course of lectures on the *Principles of Efficient Thinking*, first offered during the 1960s under the auspices of the Nathaniel Branden Institute and now available on cassette tapes, is an excellent place to begin the systematic study of thought—if for no other reason than because it stresses the fundamental importance of two key psycho-epistemological concepts: purpose and context. Branden emphasizes and re-emphasizes the importance of these ideas and provides highly detailed and exhaustively analysed examples of their roles in actual cognitive situations. The first half of the course is largely theoretical, discussing the nature of thought, the philosophical presuppositions required for efficient thinking, the importance of purpose and context, and the nature of concept-formation. The second half is oriented toward the practical goal of improving one's own thinking processes, mostly by eliminating inefficient methods of thought. These five lectures consider the improper use of emotion, language, definitions, and logical structures (including a guest lecture by Nathaniel Branden on "The Fallacy of the Stolen Concept") as well as a discussion of the psychological cause of such inefficient methods.

Unfortunately, there are all sorts of things wrong with these lectures: they were originally written to complement the *Basic Principles of Objectivism* course, the philosophy of Ayn Rand; they offer a healthy (or should that be "unhealthy"?) dose of the polemic approach to philosophy which is typical of Rand and most of her apologists; they presuppose a certain familiarity with Rand's ideas, though they generally refer the unfamiliar listener to the primary sources (many of which, like the *Introduction to Objectivist Epistemology*, are certainly to be recommended); they even argue for the somewhat naive view of perception associated with Rand's epistemology, as much because of Rand's errors in thinking about the subject as because of her reluctance to learn from such more considered approaches as the one outlined in Moore's *Some Main Problems of Philosophy*; and, at times, they include curious failures to exemplify the principles they espouse, that is, to exemplify efficient thinking. At one point Branden tells us that the familiar scene of a woman ending an argument by rushing from a room in tears is an instance of allowing one's wishes to supersede one's rational faculty, an instance of declaring, in effect, "If the world persists in being so frustrating, I'll throw a temper fit." But could it not equally be a confession that the woman has become too emotional to argue cogently or even to admit as much calmly, so that she runs from the scene of the trauma to regain her self-control in private? Branden also remarks that this sort of scene occurs in movies and in bad novels, a remark I find simply incomprehensible, unless Branden really believes that a novel is to be judged on the efficient thinking of its characters, or, somewhat less fantastically, that the conventional wisdom about clichés in literature is true.

Later, her interpretation of a TV drama is simply unsupported by her synopsis of its events, though, of course, it may have been borne out by the actual events on the screen. Still, I confess that when Branden tells me, as she did recently in a published film review, that among the considerations in an artistic evaluation of a director are such grossly affective ones as "tempo" and "pace," I suspect I am in the presence of a critic who does not think efficiently about art.

Harsh as this criticism may seem (and I feel harshly about some of it and wish I had the space to make it more specific), the course is what I said it was a few hundred words ago: an excellent one, particularly for those who wish to *begin* a study of thinking. It makes the right general points and it makes them well. Once they have been learned, such more advanced works as those of William James, Charles Peirce, Ernst Cassirer and Susanne Langer, Alfred Korzybski, Ludwig Wittgenstein, the so-called logical positivists, Edward de Bono—the list is much, much longer—will prove of much greater benefit to the student who seeks a comprehensive, integrated understanding of the human thinking process.

REVIEWED BY JEFF RIGGENBACH / **Cassette Tapes** (15 hours) / **LR Price $67.50**

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IMPERIALISM AND WORLD ECONOMY

By Nikolai Bukharin

Libertarian students of imperialism should welcome the publication of this new paperback edition of Bukharin's *Imperialism and World Economy*. Bukharin is a fascinating figure. He was perhaps the greatest Bolshevik theoretician aside from Lenin, whom he influenced considerably. As leader of the Bolshevik "Left" because of his "semi-anarchist" views of 1917-18 and as leader of the "Right" because of his strong support for the NEP free market in the 1920s, he expounded views of some interest to libertarians. Bukharin was even sufficiently impressed with Austrian economics to attempt a refutation of Böhm-Bawerk.

Bukharin was fascinated by the phenomenon of world economy: the international division of labor and the unification of mankind brought about by the growth of trade. Like Marx, Bukharin regarded this process as qualitatively unique in world history, and like Marx, he produced a clear description of world economic relations. Unfortunately, his Marxist framework burdens the reader with numerous Hegelian metaphors (advanced as real entities), but deciphering them is well worth the effort.

Bukharin had a firm grip on the economic main drift, the "rise" of cartels and monopolies. Unhappily, he presented monopolization as an inevitable outcome of market relations. Although he thereby forced his analysis into an ideological strait jacket, his empirical description emphasized the crucial role of the state and banks in building the monopoly sectors of the world's industrial economies. Since the 1870s "high protectionism" had been the trend in all industrial countries, especially in the export industries where domestic monopoly prices and external "dumping" were now the rule. Monopoly prices in turn made necessary massive capital export. In the resulting clashes of interest between "national" groups of capitalists, military force was increasingly called in to protect and expand tariff areas and to secure raw materials and captive markets for goods and investment. Conquest and war, in a word, imperialism, were the necessary outcome.

Thus Bukharin correctly saw that the chief "contradiction" of the age was that between world trade and the "'national' [i.e., state imposed] limits of productive organization." Economic internationalism was being opposed by "various groups of the bourgeoisie organized in the state." Thus "state capitalist trusts" competed in the world market, while the cartel magnates and their ideological hacks promoted intensified state intervention at home. Neo-mercantilism and empire were the order of the day, and the old bourgeois individualism was disappearing. The dominant big capitalists were strongly statist, even monarchist, in disposition, and it was a mistake to regard their attitudes as mere feudal remnants. Here Bukharin "corrected" Schumpeter's emphasis (in *Imperialism and Social Classes*) on feudal "atavisms" before Schumpeter advanced his theses.

Given the unequal strength of the great powers, an international equilibrium could not be reached, and imperialism and war were necessary to resolve their political-economic rivalries. The World War expressed and strengthened state-capitalist trends. Every belligerent state was busily affording new subsidies, bounties, and benefits to its monopoly sector at the expense of all other classes. Bukharin noted with unease the rise of the United States as the major new state-capitalist and imperialist superpower. Despite his denial that a free market could resolve the contradictions of the era, Bukharin was truly an accurate prophet. High tariffs, monopolies, and the new wartime monopolies would mean that "an ever greater part of the national product will be retained by the bourgeoisie and its state." He need only have said "the state and its bourgeoisie" to have arrived at a libertarian analysis. REVIEWED BY JOSEPH R. STROMBERG / **Economics—Political Philosophy** (173 pages) / **LR Price $2.95**

HUMANISTIC PSYCHOLOGY AND THE RESEARCH TRADITION

By Irvin L. Child

Most who are familiar with contemporary psychology are aware of the well-drawn battle lines between experimental and humanistic psychology. In academia the hostilities probably reached their height with the famous Skinner-Rogers crossfire at a Rice University symposium in the late '60s. Even before then, and at the same gathering, the more diplomatic were suggesting the compatibility of the two approaches and thus the possibility of negotiating a truce. This has by now become a common neutral stance, at least among those in the "softer" tradition, for they have everything to gain academically from surrender and alliance.

In his refreshing examination of the two traditions, Irvin L. Child, professor of psychology at Yale and well-seasoned veteran of the field, does more than reiterate the "couldn't we get together" tack. His object is "to show that each extreme is by itself defective and that a fusion of virtues is needed," and he goes on to carefully map out the meeting grounds between them.

In the first three chapters he identifies the characteristics of the two traditions and examines them in the spirit of his opening quotation from Shakespeare: "...for several virtues/ Have I liked several women; never any / With so full soul, but some defect in her / Did quarrel with the noblest grace she owned / And put it to the foil." Backed by his perceptiveness of the weaknesses and strengths of both, Child is able to distill the essentials and lay aside the self-proclaimed image and posturings of each side.

What is significant here is his identification of humanistic psychology as that tradition within which the model of man is man "as he knows himself," that is, as a conscious agent. He thus manages to bring out the *fundamental* direction of what is often called humanistic in a pejorative sense. And as he proceeds it becomes clear that he is eschewing what humanistic psychology and its hangers-on have often claimed as distinctive, if not inevitable: subjectivism, relativism, the supposed impossibility of objectivity when studying man. On the other hand the "orthodox core of the experimentalist tradition," with its undue emphasis on methodology *a la* physics, has led the bulk of American psychology to stand by a hamperingly narrow conception of the subject matter of psychology and its mode of explanation. Child's rejection of these adopted features as inessential and mistaken is the crux of his case that the historically opposed traditions are capable of peaceful coexistence and more: mutual progress.

With these considerations as the backdrop, Child goes on in the rest of the book to tell the encouraging tale of recent developments in psychology. He devotes a chapter each, in nontechnical language to psychology's study of moral development, art, hypnosis, attitudes and motives, ESP, schizophrenia, and psychotherapy. He shows issues of special interest to the humanistic tradition receiving careful research treatment, and very narrowly defined behavioral work coming to be viewed in essentially humanistic terms. The latter in particular makes for a fascinating story in Child's hands.

For those constrained by time, I especially recommend the chapters on moral development, social psychology, and art. In these areas in particular there is impressive research which lends credence to some of the conclusions dismissed so vehemently by B. F. Skinner and his ilk, more subtly by most social scientists and contemporary philosophers, and popularly by Johnny Carson. It is notable that these conclusions have been arrived at *within* the research tradition because original behavioral-relativistic explanations *failed to fit the facts*. This, of course, is what will ultimately win the hard-core experimentalist over to the humanists' side, while the latter must admit the importance of carefully mapping out the evidence.

Child is the first to admit that, in spite of the signs of change, each tradition tends to cling to its image, resulting in incongruities. Of two contemporaneous best-sellers, Skinner's *Beyond Freedom and Dignity* was purportedly squarely within the experimental tradition, Rollo May's *Love and Will* in the humanistic. Yet the former is more "an expression of the author's personal values and beliefs, stated with papal confidence...making almost no contact with the great body of psychological research on man, which might be drawn on to present a very different picture from that drawn by Skinner." May's book, on the other hand, grew out of his own and others' long clinical experience with patients.

Unlike many critics of one or the other faction, Child maintains evident respect for the best of both traditions. This enlightens his recounting of recent trends and justifies his recommendations. And underlying this respect is his fascination with psychology's venture—understanding man—and his awareness of the magnitude, but not the impossibility, of that enterprise. So he finishes as he began, with Shakespeare: "...but you, O you, / So perfect and so peerless, are created / Of every creature's best." REVIEWED BY MARTY ZUPAN / **Psychology** (213 pages) / **LR Price $8.95**

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EDUCATION T

By Herb

After a somewhat meteoric course as a popular lecturer and an impresario of the arts during the 1940s and the 1950s, Herbert Read has since his death in 1968 become one of the more neglected of the generation of English writers dominated by Eliot and Wyndham Lewis. Perhaps the most curious aspect of his record has been the fate—a fate of misunderstanding—of his most influential book, *Education Through Art*, which is now reprinted, but which one suspects will be as little recognized as it was in Read's own time as, apart from its other virtues, his one original contribution to the discussion of anarchist tactics.

At the time of its first appearance in 1948, the reputation of *Education Through Art* spread far beyond Read's normal audience of anarchists and art lovers, and indeed influenced (though rarely in the political direction he hoped) many of the people he most wished to reach—the teachers, and their teachers in the colleges of education. Yet the apparent success of *Education Through Art* was both delusory and transitory, and nowadays one hears far less from educators than one did twenty years ago of the fresh insights that, as an outsider, Read brought into the field of educational method. To an extent, of course, his ideas were absorbed into current educational theory and in a rather hidden way they continue to influence teaching methods and curricula, while his book itself recedes into the honorable position of a little-read educational classic. Yet the total revolution in educational philosophy which Read hoped to provoke has not taken place; education in the arts has improved, but art itself has not, as he wished, become the guiding force in education, and consequently schools are making no better a job than their predecessors of the vital task of harmonizing both individual lives and the patterns of society through fostering a natural instinct for order.

What Read wrote as a scenario for revolution had in practice been taken as a text for reform; he became sadly aware of this, recognizing it as a kind of failure, and in the last year of his life, writing in *Encounter*, he remarked that few people had understood "how deeply anarchist in its orientation a work such as *Education Through Art* is and was intended to be," and added that it was "of course humiliating to have to confess that its success has been in spite of this fact."

No one aware of Read's political inclinations had in fact any doubt of the anarchist orientation of *Education Through Art*. Scholarly in presentation and uninflammatory in tone, it was Read's most originative contribution not only to libertarian theory but also to the concept of revolutionary strategy. Like the anarcho-syndicalists, Read thought he had devised a mode of action that would serve not only as the model for a free society but also as the means to prepare for and create that society.

To recognize the anarchist direction of *Education Through Art* is not to minimize its other importance in giving a practical shape to Read's aesthetic philosophy, as adumbrated in *Icon and Idea* and *The Forms of Things Unknown*. It merely preserves the balance of a view that sees most of Read's writings (including his poems and his strange romance, *The Green Child*) as manifestations of a unified activist philosophy, for, as Read said in an earlier book (*Art and Industry*):

> The problem of good and bad art, of a right and wrong system of education, of a just and unjust social structure, is in the end one and the same problem.

Earlier anarchists were aware of the importance of education. They had criticized the authoritarian structure of existing systems, and had recognized the need in their own vision of society for a form of education that would change human character as we know it by removing the patterns of constraint that had characterized traditional ways of learning. But most early anarchists were men in a hurry, convinced that the state and the capitalist order could be overthrown in their lifetime by the effective use of a Bakuninist passion for destruction, so that few of them paid much attention to new educational methods, believing that these might evolve freely once the great liberation had taken place.

William Godwin, no apocalyptic insurrectionary, alone anticipated Read in stressing the revolutionary potentialities of a libertarian educational system. In *Political Justice*, Godwin forecast accurately how dictatorial governments would utilize systems of national education that in his day were merely planned for the future; in *The Enquirer* he sketched out a training based on equality between teacher and student, and the creation of an atmosphere in which the student's initiative would be stimulated so that he would learn by desire. But between Godwin and Read anarchist writings are surprisingly lacking in original thought on education. By present-day standards, celebrated anarchist educators like Francisco Ferrer seem cautious in ideas and practice alike, and the few actual anarchist schools of the nineteenth century were more concerned with injecting revolutionary ideas into their pupils than with evolving a method that would lead toward personal integration and hence toward social harmony.

Even among modern progressive educators, like Edmund Holmes and A.S. Neill, who went far beyond the doctrinaire anarchists in both theory and experimental practice, Read felt the lack of true inspiring purpose. It was not enough to set the student free from constraint; there must be a positive principle at work if children were to be equipped to change not only their lives but also their society. The difficulty, Read suggested, lay in the fact that, while all progressive educators agreed "that in a democratic society the purpose of education should be to foster individual growth," few of them in fact understood the nature of growth.

> It is usually regarded as a process of gradual physical enlargement, of maturation, accompanied by a corresponding development of various mental faculties such as thought and understanding.

IF SUCH A VIEW were correct, education would be a simple matter of lifting constraints to allow natural development. But Read had seen too many maladjusted children emerging from progressive schools because of such an undirected approach, and he became strongly critical of the simplistic theory of gradual and natural maturation:

> We shall see that this is a wholly inadequate view of what is, in effect, a very complicated adjustment of the subjective feelings and emotions to the objective world, and that the quality of thought and understanding, and all the variations of personality and character depend to a large extent on the success or precision of this adjustment. It will be my purpose to show that the most important function of education is concerned with this psychological "orientation," and that for this reason the education of the aesthetic sensibility is of fundamental importance.

By "the education of the aesthetic sensibility" Read does not mean the haphazardly rudimentary training in the arts customary in traditional schools. What he proposes is to utilize "all modes of self expression"—visual, verbal and aural—so as to achieve

> an integral approach to reality which should be called *aesthetic* education—the education of those senses upon which consciousness, and ultimately the intelligence and judgment of the human individual, are based. It is only in so far as these senses are brought into harmonious and habitual relationship with the external world that an integrated personality is built up. Without such integration

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THROUGH ART

ıert Read

> we get, not only the psychologically unbalanced types familiar to the psychiatrist, but what is even more disastrous from the point of view of the general good, those arbitrary systems of thought, dogmatic or rationalistic in origin, which seek in despite of the natural facts to impose a logical or an intellectual pattern on the world of organic life.

is dominated by the aesthetic impulses and it can only take form within a frame of intention that has "no other end than the basic ideals of a libertarian society; the further definition of that society

Read pointed out that in *Education Through Art* he was reviving in the context of a contemporary world a theory of aesthetic education, neglected by modern educators, which Plato has presented long ago in *The Republic* and *The Laws*. Like Shelly's attitude to Plato, Read's was always ambivalent, and while in *Education Through Art*, written for a general audience, he talked of Plato somewhat uncritically, in *The Education of Free Men*, written in the following year for an anarchist press, he was careful to point out that Plato, like Hegel, was a totalitarian, and that the Platonic insights into education had to be considered on their own merits, apart from the way Plato might choose to manipulate them in the interests of an authoritarian political order. In *The Education of Free Men*, indeed, Read remarks that his "criticism of Plato... would charge him with abstracting from the natural process, making of it a measured pattern, and thereby destroying its quality of spontaneity, which in the human personality is the quality of spiritual freedom."

WHAT READ DID take from Plato was the seminal idea that "there exist in the physical universe, which we experience through our senses, certain rhythms, melodies and abstract proportions which when perceived convey to the open mind a sensation of pleasure." Such a sensation is *aesthetic*, and if we can associate it *unconsciously* with the sense of good, then we have a means to create in the lives of men a harmony and a proportion analogous to what exists in the natural world. Of course, as it appears in *Education Through Art*, this basic idea is embroidered and sustained by Read's adaptations of current anthropological and psychoanalytical theories, and it is strengthened by deep personal urges which I have discussed in *Herbert Read: The Source and the Stream*, and which there is no space to outline here. The important thing to consider now is the fact that, like Plato, Read sees his aesthetic education not in isolation but as an integral part of a philosophy of life, and also as part of a scenario of social change. In other words, it is relevant only insofar as it leads toward the free society envisioned by the anarchists.

Education Through Art is in fact, with the exception of Oscar Wilde's curious pamphlet, *The Soul of Man Under Socialism*, the first and certainly the main guide to the practical and political application of an aesthetic philosophy. But aestheticism is here transformed from an airy Yellow Nineties fantasy of art for art's sake into a utilitarian doctrine of art for life's sake, with some emphasis on its inevitable corollary, life for art's sake. We are presented with a method that will nurture the child in his spontaneous searchings after form, whether they take the visible shape of artifacts or are manifested less obviously in the disciplines of games; we are given a chart by which the passages of adolescence can be safely navigated, without the destruction of sensibility, by firmly maintaining the primacy of the aesthetic element, so that education through the intelligence never triumphs over the education through the senses which is necessary if men are to live in tune with the harmonies of the natural world.

Much in the code of conduct that ensues—the lack of constraint, the absence of moralism, and even the concepts of good and evil, the relation of collaboration between teacher and child, et cetera—is not in itself strikingly different from the practice of free schools established before *Education Through Art* was written, but it can only become fully effective, Read insists, if every hour of the day becoming apparent as we progress from stage to stage, for the final stage of the educational system is not the grammar school, or the technical college, or the university, but the society itself."

Read looked to the future when there would be no barrier between work and education, which would naturally interflow. If *Education Through Art* is dedicated to the protection of the child's sensibility, the later essay which is the title piece to his *The Redemption of the Robot* deals with the salvaging of the adult whose sensibility has been damaged by a technological civilization; it can be done only by filling his life "with the motives and discipline of a creative civilization"; in other words, by boldly seizing upon the leisure produced by automation to create a new and popular art in rivalry with the machine.

To appreciate fully the consequences of such a revolution in education, we must turn to Read's more general works on anarchist theory and practice, which are highly concerned with the workings of a society that will combine the virtues of harmony and spontaneity, of form and expression. As for the immediate prospect in Read's eyes (or perhaps rather in the eyes of his hope), it is effectively summarized in what seems to me the salient paragraph of the final chapter of *Education Through Art:*

> The most a democratic philosopher can hope to do is to inspire a sufficient number of effective fellow citizens with his idealism—to persuade them of the truth of his ideas. The *effective* among his fellow citizens are those who are organized into corporations or associations for a functional purpose, and in our particular case, this would mean the general body of the teachers and administrators of the educational system. If the *thought* within such a syndicate could change, a change in practice would inevitably follow; and their practice would gradually react upon the whole body of the community. How quick and how effective such a gradual process can be, when it is an educational process, was clearly demonstrated by the authoritarian educational policies established in our time in Russia and Germany. Though a revolution may at first be guaranteed only by force, by means of education it can in ten years be founded on conviction, and in twenty years it will have become an unconscious tradition. It follows that a democratic method of education is the only guarantee of a democratic revolution; indeed, to introduce a democratic method of education is the only necessary revolution.

HERE READ CLEARLY presents "education through art" as a libertarian strategy aimed at revolutionary changes in society, which he claims to be better than the outdated strategies of violent insurrection; it is to be carried out by those who, if they wish, can be society's most influential group of workers —the teachers. What he in fact proposes is a practical way of achieving that change of heart which has haunted the pacifist-moralist current of the liberation tradition, running from Winstanley in the seventeenth century, through Godwin and Tolstoy, to Read and Gandhi in our own age. In fact, as we know, neither the 20 years that Read demanded for his revolution to be complete, nor the 10 that would be needed for it to be assured, have been granted. Instead, having been taken up piecemeal by institutional educators, his ideas have suffered an ironic fate; they have been used in Mithriadic doses to prolong the life rather than to bring the end of that continuing educational system, as William Godwin had earlier prophesied, so potently assures in all its changing methods the survival of a society authoritarian in both form and mind. ©1974, Nation Associates, Inc., REVIEWED BY GEORGE WOODCOCK / **Education** (328 pages) / **LR Price $4.95**

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THE TWELVE YEAR SENTENCE:
RADICAL VIEWS OF COMPULSORY SCHOOLING

Edited by William Rickenbacker

The title of this collection of essays succinctly summarizes its theme and point of view: that compulsory attendance in America's public schools is equivalent to a 12-year sentence in "prison." It is rather odd that in a society with such concern for liberating pornographers, sexual deviants, abortionists, mass murderers, convicted felons, bored housewives, and whatever other individuals who have run afoul of some oppressive law or contract, few have taken up the plight of the oppressed child, except such pioneer libertarians as Paul Goodman, Ivan Illich, and Murray Rothbard. Goodman spoke out eloquently on the need for total freedom in the learning process throughout the sixties; Illich shook the educational establishment with his demand for "deschooling" society in the early seventies; and Murray Rothbard finally found a publisher for his *Education, Free and Compulsory*, a work written in the early fifties but considered unmarketable then. This delay underlines the great importance of the media breakthrough of left anarchists like Goodman and Illich in opening the way for wider public acceptance of individualist anarchist social critiques.

It was in this favorable climate that the Institute for Humane Studies and the Center for Independent Education co-sponsored a scholarly conference on compulsory schooling in Milwaukee in November 1972. *The Twelve Year Sentence* is a collection of the papers read at this Milwaukee conference.

The lead article by Murray Rothbard presents a historical analysis of the origins of compulsory schooling under the aegis of the great reformers. Martin Luther and John Calvin, who sought control of conscience through compulsory schooling of impressionable youth. Passive obedience to Church and State through schooling came to America with the Puritans, and in the nineteenth century became the hoped for means of Americanizing (and Protestantizing) the new non-Anglo-Saxon immigrants who poured into an America distrustful and disdainful of the manners and morals of all foreigners. The Federalists had entered the field of battle in the early nineteenth century hoping to suppress Jacobin-Jeffersonian tendencies among the untutored masses by compelling their children to submit to their propaganda as to true morals and the duties of citizenship. In his usual brisk, pungent style, Rothbard traces the political and social context in which compulsory schooling became the great unchallenged good in American society.

The second essay by George Resch of the Institute for Humane Studies is a brilliant philosophic analysis of the most tenacious myth in American education—that the public school system and compulsory schooling are vital to the achievement of every American's right to equality of opportunity. Resch traces much mischief to Thomas Jefferson's ill chosen phrase, "all men are created equal." Whether it was just a "noble lie" or a typical obscure phrasing of some more subtle eighteenth century philosophic idea. Resch pinpoints it as the origin and justification for a host of anti-libertarian policies, including the notion of compulsory schooling as the basis for assuring each citizen equality of opportunity. Like one holding and slowly turning a flashing prism, Resch calls forth an impressive variety of authorities who, each in his own words and with his special expertise, present their own flash of insight into human variation and individuality. The geneticist, biologist, psychologist, anatomist, neurosurgeon, biochemist, economist, historian, and philosopher testify to the absurdity of egalitarianism, each illuminating the question from his own scientific perspective until Resch brings it all together in a compelling affirmation that "so long as individuals vary as they do, there can be no such thing as equality of opportunity. An unequal performance is exactly what we would expect from unequal individuals." And so the case for compulsory schooling to ensure a mythic equality of opportunity is shattered.

The third essay by Joel Spring, author of the superb study of the role of the State in the schooling of the citizenry, *Education and the Rise of the Corporate State*, is by far the most controversial. The early part is a survey of the role of the State in shaping the education of the masses through compulsory schooling to serve the ends of the ruling elites. It is well done, if not here very elaborately documented, but is substantially documented in his other published works. He points to the dubious wisdom of the demand for government-subsidized day care centers, rightly fearing these would become a new instrument for social control of the lower classes. Yet he sees a complication here because day care centers are held to be a necessary factor in the further emancipation of women from the supposed slavery of family and household obligations. He also sees the end of compulsory education as helping to liberate women, weakening the power of the family, and even possibly eliminating marriage—all desirable in his view. He thinks that compulsory schooling has strengthened family power over children by prolonging their dependence upon parents for economic support. While Spring seems plausible in the latter specific instance, I am not certain that he is correct in his general linking of the end of compulsory schooling with women's liberation or the disintegration of the family as now constituted in American society. These views are not elaborated upon; no authorites are cited; and perhaps their remarks are no more than "ruminations" as the title of the essay would suggest. But they do underline the fact that the end of compulsory schooling is inextricably linked with other institutional problems which may demand equally radical change. For instance, though Spring does not mention it, the child-labor and minimum-wage laws will almost certainly have to be modified if compulsory schooling ends. The welfare laws also presently discourage youths from seeking employment, and will have to be changed.

Spring is not, of course, a libertarian. But the extent of his conservatism on the question of ending compulsory schooling was a surprise. In fact, citing Jefferson's view that every child in the republic should know how to read, write, and calculate, Spring wants to reduce the "12-year sentence" to three! Why anyone should be compelled to learn the three Rs *at all* if he chooses otherwise, is left unexamined. While I do not advocate the fostering of illiteracy, though encountering it all too frequently among graduates of our contemporary public schools, I think a case can be made that such illiteracy does not do so much harm today as it may have in Jefferson's day. Between pocket calculators and the aural and visual sources of extensive information through radio, tapes, TV, and film, even illiterates are probably better "educated" today than the literate but isolated farmers of the eighteenth century.

Even more distressing is the final paragraph of Spring's ruminations where, considering the fundamental changes in all aspects of our society which the end of compulsory schooling might induce or require, Spring opines that "there may be little we can do" to achieve it until a total transformation of society occurs. And he leaves the implication that for the present all we can do is study the phenomenon as a physician studies cancer, without the immediate prospect of achieving any cure. This pessimism is unfortunate in a scholar who has already in so many ways contributed mightily to making the nature of compulsory schooling known to a wide audience, and thus setting the stage, for the first time in a century, for reversing public opinion on the issue.

The remaining three essays are all impressive and very informative. Libertarian lawyer Robert Baker reviews the issue of compulsory schooling as it is reflected in the statutes and court decisions of the several states: detailing in concrete terms the oppressive, vindictive, and vicious character of the compulsory school laws as they are enforced on isolated individuals. Attorney Gerrit Wormhoudt does the same for the decisions of the U.S. Supreme Court. Both provide an excellent background for those interested in using law suits to extend diversity, freedom and the sovereignty of the family in the education of children. George Resch has added an extensive and superbly annotated bibliography which is not the least valuable part of this most valuable book. The last essay is a historical survey of the economic factors involved in the growth of compulsory schooling in the nineteenth century, especially in England, in which E. G. West concludes that the economic costs of universal compulsory schooling were "so severe as to outweigh the benefits," while "selective compulsion can be a constructive, proper and humane provision in society." Not being an economist, this reviewer will not attempt a critique of West's argument on the economic utility of "selective compulsion," but further study of this aspect of his findings might yield other conclusions.

The participating scholars, the sponsors of the conference, the editor, the publisher and designers of this book deserve great praise for a singularly fascinating achievement, a book that will be wanted by every libertarian, and is needed by everyone interested in the future of American education. REVIEWED BY JOSEPH R. PEDEN / **Education** (236 pages) / **LR Price $6.95**

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AN OBJECTIVE THEORY OF PROBABILITY

By D. A. Gillies

Ludwig von Mises' brother Richard was a distinguished mathematician, philosopher, and aeronautical engineer. While, in contrast to Ludwig, Richard was an ardent positivist, he made a distinguished contribution to probability theory which has important implications for a sound approach to the social sciences. While probability theory is generally thought of as a branch of mathematics, its foundations are purely philosophic, and Richard von Mises, in his great work, *Probability, Statistics, and Truth*, developed the correct, objective, or "frequency" theory of probability. Writing clearly and nonmathematically as a philosopher, von Mises examined the nature of the probability fraction; what, for example, does it *mean* to say that the probability of a die coming up as a two-spot is one-sixth? Richard, in a probability theory later adopted by Ludwig, demonstrated that it is meaningless to say that the probability of *each* throw coming up two is one-sixth; what the fraction means is: *if* the die is not loaded, and *if* it is thrown a very large number of times, it will *tend* asymptotically to come up as a two one-sixth of the time. And the only way you can really make sure that the die is *not* loaded, i.e., that the two-spot will come up one-sixth of the time, is to make the very large number of throws.

The contrasting theories of probability maintain that the probability fraction is *subjective*, that the fraction refers to the subjective belief or hunch in the minds of each person, and therefore that probability theory can be applied to the individual case. The implications for social science —for the study of human action—of the contrasting theories are profound. For, if one holds to the objective Mises theory, it is unscientific and illegitimate to apply probability theory to any situations where the events (like the tossing of a die) are not strictly homogenous, and repeated a large number of times. And since, outside of die-tossing or roulette, all the events of human action, economic or political or in daily life, are clearly not homogeneous and therefore not repeatable, the Mises view demonstrates that all use of probability theory in social science is illegitimate. Hence, it is scientifically meaningless to say that the "probability of Jerry Ford being elected in 1976 is three-eighths," since elections are not homogeneous events repeated a large number of times. And yet a large amount of modern social science and of its mathematizing rests on this faulty view of probability theory.

Since, as one might expect, the Mises view of probability has been neglected in recent years, it is good to see the Gillies book carry on the tradition and the argument. While Gillies deviates, in most ways unfortunately, from the pure Mises line, his book is a thorough, largely nonmathematical evaluation of the current state of the debate. REVIEWED BY MURRAY N. ROTHBARD / **Philosophy** / (250 pages) / **LR Price $12**

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Mahler, **SYMPHONY NO. 3 IN D MINOR**, (Bernstein, New York Philharmonic; Lipton, mezzo-soprano; women's chorus and boys' choir) (two records), $9.95
Mahler, **SYMPHONY NO. 6 IN A MINOR; SYMPHONY NO. 9 IN D**, (Bernstein, New York Philharmonic) (three records), $18.65
Mahler, **SYMPHONY NO. 8**, (Solti, Chicago Symphony Orchestra, Vienna State Opera Chorus) (two records), $9.95
Mahler, **SYMPHONY NO. 10 (Cooke Version); DAS LIED VON DER ERDE**, (Ormandy, Philadelphia Orchestra; Chookasian, mezzo-soprano; [illegible] records), $[illegible]
Mouret, Lalande, Lully, **MUSIQUES ROYALES A NOTRE DAME**, (Cochereau, organ; Andre, trumpet; Brass and Wind Ensemble conducted by Birbaum), $2.50
Mozart, **THE COMPLETE WIND CONCERTI**, (Bauer-Theussi, Vienna Volksoper; soloists), (four records), $12.95
• Prokofiev, **SYMPHONY NO. 5 IN B-FLAT**, (Ansermet, L'Orchestre de la Suisse Romande), $5.95
Rachmaninov, **PIANO CONCERTO NO. 3**, (Alexis Weissenburg, pianist), $4.95
Rachmaninov/Ravel, **PIANO CONCERTO NO. 4/PIANO CONCERTO IN G MINOR**, (Arturo Benedetti Michelangeli, pianist), $4.95
Schubert, **SYMPHONY NO. 9, "THE GREAT C-MAJOR"**, (Szell, The Cleveland Orchestra), $5.95
Vaughn-Williams, **SERENADE TO MUSIC; SYMPHONY NO. 5 IN D**, (Boult, London Philharmonic Orchestra; soloists), $4.95
Vivaldi, Torelli, Giuliani, Boccherini, et al., **MUSIC FOR LUTE, GUITAR, MANDOLIN**, (five records), $9.95

SURVIVAL

Angier, **FEASTING FREE ON WILD EDIBLES**, $4.95
• Angier, **HOW TO STAY ALIVE IN THE WOODS**, $1.25
Angier, **SURVIVAL WITH STYLE**, $2.45
Boudreau, **BUYING COUNTRY LAND**, $4.95
Bramble, **INFLATION SURVIVAL MANUAL**, $1
Browne, **HOW I FOUND FREEDOM IN AN UNFREE WORLD**, $7.95/$1.95
Clark, **KNOW YOUR NUTRITION**, $3.50
Davis, **LET'S COOK IT RIGHT**, $1.75
Davis, **LET'S EAT RIGHT TO KEEP FIT**, $1.95
Davis, **LET'S GET WELL**, $1.95
Ewald, **RECIPES FOR A SMALL PLANET**, $1.50
Lappe, **DIET FOR A SMALL PLANET**, $1.25
Moral, **BUYING COUNTRY PROPERTY**, $3
• Nearing, **LIVING THE GOOD LIFE**, $1.95
• Poriss, **HOW TO LIVE CHEAP BUT GOOD**, $3.95
Price, **BUYING COUNTRY PROPERTY**, $5.35
• Rodale, **THE BASIC BOOK OF ORGANIC GARDENING**, $1.50
★Stowe, **CRUSOE OF LONESOME LAKE**, $6.95
Vacca, **THE COMING DARK AGE**, $6.95
Williams, **NUTRITION AGAINST DISEASE**, $1.95

MISCELLANEOUS

Baker, **RACE**, $15
Bierce, **THE DEVIL'S DICTIONARY**, $1.25
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Hobson, **SERPENT IN EDEN**, $8.95
Hollinger (artist), **MURRAY N. ROTHBARD POSTER**, $2.95
Mencken, **HAPPY DAYS**, $6.95
Mencken, **HEATHEN DAYS**, $6.95
Mencken, **NEWSPAPER DAYS**, $6.95
Mencken, **PREJUDICES**, $1.65
Mencken, **VINTAGE MENCKEN**, $1.95
Nock, **MEMOIRS OF A SUPERFLUOUS MAN**, $2.85
Rothbard (ed.), **THE LIBERTARIAN FORUM**, (bound), $11
Rothbard, Liggio, Resch (eds.), **LEFT [illegible] RIGHT: SELECTED ESSAYS**, $7
Tu[illegible] **[illegible]EGINS' [illegible]ND**, $2.95

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Richard Tucker, R.I.P.

On 8 January the great vocal artist Richard Tucker died suddenly of a heart attack. Though having no uniquely libertarian implications, the loss of this artist, perhaps the world's greatest tenor, is deeply lamented wherever Beauty stands as tall as Truth, Goodness, and Justice. "And through those lips to which the rocks had listened,/To which the hearts of savage beasts responded,/His spirit found its way to winds and air."—RN

A Word to Our Readers

■ Things to Come: Future issues of *Libertarian Review* will feature Edmund A. Opitz on Nock, the man and his ideas; further consideration of Hayek and Lachman by Walter E. Grinder; Sylvester Petro on Caddy's *The Hundred Million Dollar Payoff*; Henry Manne reviewing Fogel and Engerman's controversial *Time on the Cross;* a pro-con review of Clark's *Philosophy of Science and Belief in God* by George H. Smith and Dr. John Robbins; Robert LeFevre on Mary Shelly's "little romance," *Frankenstein;* Roy Childs enthusing about Thomas Szasz' new book, *Ceremonial Chemistry;* and much, much more—including a surprise or two.

■ The California Libertarian Alliance is an educational organization interested in contacting libertarian activists throughout California. Interested readers can reach them by writing PO Box 1202, Free Venice, CA 90291.

■ Laissez Faire Books (206 Mercer Street, New York, NY 10012) has launched an ambitious program of lectures, courses, films, and social events. The program for February and March is as follows: **Lectures.** 21 February, Dr. Peter Breggin, "Personal Growth and Liberation Through Libertarian Principles"; 21 March, Edith Efron, "Libertarians and the Media." (Both lectures will be held at 7:30 P.M., and the fee for each is $5.) **Courses.** Beginning 4 March and continuing every successive Tuesday evening at 7 P.M. (except 25 March) until 22 April, Walter E. Grinder, "Banking and the Business Cycle." (The fee for all seven lectures is $35. The first two may be attended individually for $5.50 each.) **Wealth Protection Seminars** (tape presentations). 27 February, Anthony Easton, "Hard Money Investments"; 6 March, Jerome Smith, "Silver"; 13 March, James Cawdrey, "Gold"; 20 March, James McKeever, "Tax Havens"; 27 March, Don Stephens, "Personal Survival and [illegible] at 7 P.M. The fi[illegible]ing fee is $[illegible] brated on 1 March at 7:30 P.M. with a party featuring a buffet, open bar, and music. Admission is $4. Advance reservations are *required* for the party and advised for the rest of the program. For more information and reservations, contact Laissez Faire Books.

■ Since the paperback edition of *The Income Tax: Root of all Evil* announced (but not by this publication) as forthcoming early last year has not yet appeared, book collectors may be happy to learn that the LR Book Service has recently acquired two more copies of this title in its revised edition. These are available on a first-come, first-served basis for $7.50.

■ The LR Book Service now has a number of copies of the "Financial Survival" issue of *Reason* (March 1974) available on a first-come, first-served basis for $3.

■ "An Afterword from Readers, Authors, Reviewers" will be back next month, chock-full of barbs, brickbats, and even a kudo or two.

■ A study group for libertarians who work in the legislative branch of our burgeoning State is now being formed. For more information call Chris Grieb at (301) 449-5646 (evenings).

REVIEWERS FOR THIS ISSUE: James L. Cawdry is Research Director of the Pacific Coast Coin Exchange. **John Hospers** is Professor of Philosophy at the University of Southern California and an *LR* associate editor. **Jesse F. Knight** is a free-lance writer whose work, both fiction and nonfiction, has appeared in many journals. **Joseph R. Peden** is publisher of *Libertarian Forum.* His review of *The Twelve Year Sentence* is reprinted with permission from the August 1974 *LF.* **Jeff Riggenbach** is book reviewer for the Los Angeles all-news radio station, KFWB. **Murray N. Rothbard,** Professor of Economics at the Polytechnic Institute of Brooklyn, is an *LR* associate editor, editor of *Libertarian Forum,* and libertarianism's man for all seasons. **Mark Skousen** is managing editor of the *Inflation Survival Letter* and a doctoral candidate in economics at George Washington University. **Joseph R. Stromberg** holds a masters degree in history from Florida Atlantic University and is active in the Libertarian Party. **George von Hilsheimer** is an authority on special education and a Ph.D. candidate in psychology. His most recent book is *How to Live with Your Special Child.* **George Woodcock** is a historian, biographer, and literary critic. He is editor of *Canadian Literature* and author of *Gandhi* and a recently publi[illegible] study of Aldous Huxley. His review of *Education Through Ar[illegible]* ed with permission from the 12 October 1974 [illegible] in psychology and philosophy and is

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